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RENAISSANCE TO REVOLUTION: FRENCH DRAWINGS FROM THE NATIONAL GALLERY OF ART, 1500–1800,
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Stories of a Collection

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Like every museum collection, the National Gallery's holdings of French drawings have a character and personality all their own.¹ The works, individually and in groups, have come through gifts and purchases from a wide variety of sources, and now form a unique and ever-evolving representation of French draftsmanship that encompasses great strengths and masterpieces as well as surprising weaknesses. The holdings of eighteenth-century drawings, for example, are particularly deep, with impressive groups by such honored draftsmen as Antoine Watteau, Jean-Honoré Fragonard, François Boucher, Gabriel de Saint-Aubin, and Jean-Baptiste Greuze. An unusual source of pride is the rich concentration of more than 350 designs for book illustrations from the Joseph E. Widener collection, given to the Gallery in 1942, which has been augmented over the years by acquisitions of other book-related drawings by Jean-Baptiste Oudry, Saint-Aubin, Fragonard, and Boucher, among many others. An additional point of distinction is the choice selection of pastels, a smaller and more focused group but significant for the outstanding quality of each example. The collection of sixteenth-century drawings, likewise, may be small, but the individual works are so rare and of such fine quality that the Gallery's group of French Renaissance drawings as a whole now ranks as one of the most noteworthy in the United States. The seventeenth-century holdings, by contrast, though more numerous, are not as rich as one would like, though distinguished works by leading masters such as Claude Lorrain, Jacques de Bellange, Laurent de La Hyre, Simon Vouet, and Robert Nanteuil add important highlights.

The Gallery's collection is less than seventy years old, relatively young compared to other major collections of drawings in the United States and extremely so compared to the Musée du Louvre in Paris, the British Museum in London, and other venerable European institutions that have very long and distinguished histories and much larger holdings. That the Gallery's collection has reached world-class stature in just a matter of decades is a tribute to both the generosity and taste of our donors and the hard work and acuity of the curators who, separately and together, have been responsible for forming it.

The history of the collection consists of essentially three major elements that are distinct in many respects, but also complementary and closely connected: the donations of art that first formed the nucleus of the Gallery's French holdings and continue to be critically important for their growth and expansion; curatorial purchases of works that are intended to enhance, broaden, and enrich the historical portrayal; and the ongoing study of the Gallery's drawings, in concert with advances in connoisseurship, which has led to changes of attribution, some of which are quite significant. What follows here is a brief account of the formation of the collection, not quite a "history" in the sense of a year-by-year summation of gifts and purchases such as one might find in the Gallery's annual reports, but rather a more selective, anecdotal, and at times more personal recounting of some of the principal events, turning points, surprises, disappointments, and coups.

Origins of the Collection: The First Twenty-five Years

The Gallery's debt to its donors is enormous, not only for the collections and individual works they have given, and continue to give, but also for their financial contributions, as every one of the Gallery's art purchases has been funded by private donations. (No federal money has ever been used for that purpose.) For the first twenty-five years of the Gallery's existence, however, the drawing collection was formed entirely through gifts of art and was thus shaped wholly and rather haphazardly by the personal taste and collecting preferences of individual benefactors. The one exception was the highly focused collection of more than 350 drawings related to French eighteenth-century book illustration that came as part of the Widener gift in 1942, just a year after the newly established National Gallery opened its doors to the public.

French drawings formed only a small portion of the immensely rich and varied Widener collection, which included what are now some of the Gallery's most cherished paintings by Raphael, Rembrandt, Titian, and Vermeer as well as sculptures, medals and plaquettes, maiolica, Chinese porcelains, medieval and Renaissance furniture, tapestries, and decorative arts. These parts of the collection had been assembled by Peter A. B. Widener, who died in 1915. The personal collecting interests of his son, Joseph, however, were directed toward French eighteenth-century decorative arts and furniture, prints, illustrated books in fine contemporary bindings, separate and special impressions of the plates from those books, and a host of drawings made in preparation for them. He owned in addition twenty sketches by Rembrandt and his school and an exquisite study of a Netherlandish woman by Albrecht Dürer. The large majority of the French drawings, which were all bought in a relatively short span of time between 1916 and the early 1920s, came out of one of the most spectacular collections of eighteenth-century French illustrated books and related drawings ever formed: that of Louis Roederer, a member of the famous champagne-producing family from Reims. Roederer was an indefatigable collector who spent just five years, from 1875 until his death in 1880, pursuing and buying up the best examples of French book illustration, amassing in that brief period about 6,000 books, 3,000 drawings, and 750 prints.² After Roederer's death the

collection remained intact in the hands of his nephew and heir Léon Olry-Roederer, and was saved almost miraculously from the family's home in Reims, which came under fire during World War I. In order to help pay for repairs to the Roederer family's war-damaged business facilities, Olry-Roederer sold the entire collection in 1922 through the London firm of Thomas Agnew and Sons to Dr. A. S. W. Rosenbach of the Rosenbach Company in Philadelphia. Widener, who lived in Elkins Park, outside of Philadelphia, was one of the first collectors to be given access to the trove, and among the treasures he selected were 111 drawings, mainly by Hubert Gravelot, for the 1757–1761 edition of *The Decameron* by Giovanni Boccaccio (cat. 63); 130 by various artists, including Boucher, for the 1767–1771 edition of Ovid's *Metamorphoses* (cats. 57, 93); smaller groups of drawings by Gravelot for Jean-François Marmontel's *Contes moraux* of 1765, by Jean-Michel Moreau the Younger for Marmontel's *Les Incas* of 1777, and by Antoine Borel for the 1790 edition of the *Oeuvres* of Philippe-Néricault Destouches (fig. 1); and a manuscript of a play by Charles Collé, *La partie de chasse de Henri IV*, of 1766 with illustrations by Gravelot. Also included in the group were two rare figure studies in the beautiful combination of red, black, and white chalks known in France as *trois-crayons* (literally, three chalks), by Moreau the Younger for two prints from his most famous suite, the *Monument du costume* (cat. 95). Only a few of the works could be said to be by "name" artists, most notably the ones by Moreau and Boucher, and even then, as it has turned out, the number of authentic Boucher drawings in the Widener collection has now been reduced from the four Widener thought he owned to just one (cat. 57).³ Likewise, a drawing that was supposed to be one of Fragonard's illustrations for the 1795 edition of *Contes et nouvelles en vers* by Jean de La Fontaine has now been relegated to the ranks of anonymity.⁴

None of these attribution changes, however, alters the importance of the Widener collection as one of the great ensembles of French book illustration. Consisting almost entirely of works by artists who are little known outside that particular realm, it forms an intriguing niche collection within the Gallery's holdings. It has maintained its distinctive identity over the years while also being broadened and strengthened with a number of related acquisitions (see cats. 1, 47, 48, 51, 67, 91, 92, 102, and 103), including, most recently, a fine neoclassical piece by Jean-François-Pierre Peyron, given by Jeffrey E. Horvitz (cat. 115).

After the jump start offered by the Widener gift, the collection of French drawings lay nearly fallow for the next twenty years, adding only about twenty drawings during that period. The major contributor was Lessing J. Rosenwald of Jenkintown, Pennsylvania, whose primary focus as a collector was on master prints by European and American artists from the fifteenth century onward, but he also made a point of collecting drawings related to prints and printmaking. In 1943 he decided to give his entire collection of prints and drawings to the nation—more than 9,500 works—and then continued to collect specifically for the National Gallery. Over the next thirty-six years Rosenwald donated well over 14,000 more prints, drawings, portfolios, and some illustrated books. Out of those vast

holdings, however, the number of French drawings made before 1800 was minuscule, hardly reaching above a score. Of special note was an outstanding portrait drawing by Nanteuil (cat. 25), the great seventeenth-century portrait engraver whose work as a printmaker was exceptionally well represented in Rosenwald's collection, and six of Fragonard's illustrations for Ludovico Ariosto's *Orlando furioso* (cat. 92), which came, like most of the Widener drawings, from the Roederer collection—to which Rosenwald, also a Philadelphian, had early access. (One of the Fragonards was given in 1943, but five were kept by Rosenwald's wife, Edith, until she donated them in 1978.) Rosenwald also gave a couple of drawings by Gravelot, who was so well represented in the Widener collection, and eight more works related to book illustration: Oudry's humorous interpretation of some of the scenes from Paul Scarron's *Le roman comique* (cat. 47).

Also notable among the drawings in the Rosenwald collection were fine examples by two of France's most original and important printmakers: a study of four horsemen by the seventeenth-century Lorraine master Jacques Callot (fig. 2), made in preparation for his monumental multiplate print of *The Siege of Breda*; and a gently comical and somewhat titillating scene by the eighteenth-century draftsman and chronicler Gabriel de Saint-Aubin, showing a rather prim young woman seated at the foot of a sculpture of a nude faun who looks her over with considerable interest (cat. 68).⁵

A few individual pieces of special note were given by other patrons during the 1940s and 1950s. An important bequest of old master prints in 1949 from R. Horace Gallatin included a small yet evocative wash drawing on blue paper, *The Rest on the Flight into Egypt* by Claude (cat. 24), one of the artist's very last works. A few years later, the Gallery received from Howard Sturges its first drawing by Watteau, a fine example of the *trois-crayons* technique for which the artist was justly famous (cat. 41). This served as a perfect complement to two study sheets that had been given in 1944 by Myron A. Hofer, both under the name of Nicolas Lancret, Watteau's most important follower and a fine painter of *fêtes galantes* and genre scenes in his own right. One of the Lancrets was a particularly beautiful *trois-crayons* drawing (cat. 45); the other, rendered in a combination of black and red chalks but in a subtly different style, was identified many years later as having been drawn by a different Watteau emulator, Jacques-André Portail.⁶



FIGURE 1. Antoine Borel, *The Confident Husband*, 1790, pen and brown ink with gray wash over graphite. National Gallery of Art, Washington, Widener Collection, 1942.9.683



FIGURE 2. Jacques Callot, *Study of Four Horsemen*, 1628 or before, red chalk. National Gallery of Art, Washington, Rosenwald Collection, 1961.17.51

The next significant boost to the Gallery's eighteenth-century drawings came with the arrival in 1963 of thirty-one French drawings from the Samuel H. Kress collection.⁷ The gift contained a nice variety of works, including several by artists who had not previously been represented in the Gallery's collection. In addition to drawings by Fragonard (cat. 88), Watteau (cat. 43), and Boucher, there were also landscapes by Jean-Baptiste Hüet and Louis-Gabriel Moreau the Elder (cat. 109); genre scenes by Moreau the Younger, Hubert Robert, and Pierre-Antoine Baudouin; and figure studies by Lancret and Portail. It is notable that several others were highly finished works executed in full color, among them gouaches by Jean-Baptiste Le Paon, Louis-Nicolas van Blarenberghe, and Alexis-Nicolas Pérignon the Elder (cat. 105), a pastel portrait by Maurice-Quentin de La Tour (cat. 59, actually given in 1961), and watercolors by Robert, Jacques-Louis-François Touzé, and Louis-Jean Desprez (cat. 103a). The drawings by these last two artists were related to book illustration, making them especially relevant to the Gallery's holdings. As usual, some attribution adjustments have been made over the years: the one Boucher, an elaborate representation of Danae receiving Jupiter in the form of a shower of gold, is now regarded as the work of a copyist;⁸ a Fragonard view in a park has been reattributed to François-André Vincent (cat. 99); a farmhouse interior that was once given to Fragonard has now been reassigned to Robert;⁹ and one of the five

landscapes originally attributed to Moreau the Elder is now known to be a copy,¹⁰ while the gouache that was thought to be by Blarenberghe has been recognized as Moreau's own work (see cat. 109, fig.1), leaving the number of Moreaus in the Kress gift unchanged.

By 1966 the collection of French drawings numbered about four hundred pieces, with barely a handful of works from the seventeenth century, and those only by (or attributed to) Claude, Nanteuil, and Callot. In the eighteenth-century group, however, in addition to the rich holdings of the Widener book illustrations, a few small areas of concentration were already forming around the works of some of the leading masters: Watteau, Lancret, and Portail; Boucher, Baudouin, and Hüet; Fragonard and Robert; and the two Moreau brothers. Progress had been made, and the collection entered its second twenty-five years poised for further expansion.

Curators, Collections, and Purchases: The Next Twenty-five Years

After the arrival of the Kress drawings, gifts of French drawings slowed to a trickle for the next fifteen years, but fortunately Ailsa Mellon Bruce, daughter of Andrew Mellon and sister of board chairman Paul Mellon, had established a fund in 1965 that finally made it possible for the museum to purchase art instead of relying solely on donors' gifts. A considerable number of other purchase funds, permanent and temporary, large and small, have been set up since, but Ailsa Mellon Bruce's, which is still being used today, paved the way.

Expanding the portrayal of French draftsmanship was naturally a strong priority in using purchases to build up the drawing collection, but in fact the Gallery at this point still had so many gaping holes in the French holdings that the field was pretty much wide open. However, the first two purchases of French drawings, in 1968, followed the opposite tenet of collecting—buying to strength—by acquiring what was then thought to be the Gallery's seventh drawing by Gabriel de Saint-Aubin and the third by Callot. The latter's *The Holy Trinity in the Tree of Life Adored by Franciscans* (cat. 15) is still highly regarded by connoisseurs of the master's sketches. The Saint-Aubin *Portrait of the Artist with His Younger Brother Augustin*, on the

other hand, once considered a very significant work by this artist, was unfortunately unmasked some years later as a modern fake.¹¹

In February 1971 the Gallery's leadership signaled its commitment to building the collection by hiring the museum's first curator of drawings, Konrad Oberhuber from the Graphische Sammlung Albertina in Vienna (he was later my own professor and mentor at Harvard University). During four years at the Gallery, Oberhuber was responsible for the acquisition of a broad range of old master drawings from a variety of schools and eras. For the Gallery's collection of French drawings, his primary concern was to search out works that predated the eighteenth century. One of his very first purchases, in fact, was the chalk study of *Creusa Carrying the Gods of Troy* by Simon Vouet (cat. 17), which is still today one of the Gallery's most admired seventeenth-century drawings. Among the other French works bought during Oberhuber's tenure were several drawings that purported to be by key artists such as Étienne Dupérac, Jacques Androuet du Cerceau, and Toussaint Dubreuil from the 1500s and Poussin, Claude, Pierre Puget, and Jean Jouvenet from the 1600s.¹² However, although the high quality of several of these works is indisputable, almost all of them are now deemed to be by other artists, either followers or masters from other countries. The wonderful red chalk study of *Harpocrates* (fig. 3) that was acquired as the work of Dubreuil, for example, is more likely Italian in origin; a pen-and-wash



FIGURE 3. Anonymous, *Harpocrates*, early seventeenth century, red chalk. National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1972.4.1

view of Rome attributed to Dupérac is now considered to be by a Netherlandish artist; a sheet of sculpture studies thought to be the work of Puget is neither his nor French; the one given to Jouvenet is now regarded as a copy; and all three of the drawings that were supposed to be by Poussin (an artist whose oeuvre Oberhuber was then beginning to study deeply and would eventually propose to revise quite dramatically, especially for the early works¹³) turned out to have significant attribution issues, with at least two of the three no longer even classified as French.

In 1974 Andrew Robison was hired as the new curator of prints and drawings, with Diane De Grazia Bohlin, an Italianist, brought on as assistant curator of drawings, joining H. Diane Russell, who was a specialist in seventeenth-century French prints. The next major purchase of a French drawing under this new stewardship came in 1976, an exquisitely serene and classical Claude landscape (cat. 23) that remains to this day the Gallery's most important drawing by the artist. The quest for seventeenth-century objects continued over the next few years, leading to the acquisition of two more excellent drawings by Claude, an unusually fine study of figures purchased in 1978 (cat. 22) and an early landscape with a bridge, given by Mr. and Mrs. Ronald S. Lauder in 1981 (cat. 21); an extraordinary pastel portrait of an old woman by Lagneau (cat. 16); a sheet of spirited pen studies of horses, many copied after Antonio Tempesta, by Callot (cat. 13); and a wonderfully quirky study of a dancing woman with a tambourine by the mannerist painter and printmaker Bellange (cat. 11). The Gallery's small holdings in this area were finally taking on some notable substance.

The Gallery's ongoing interest in eighteenth-century drawings was demonstrated in a different way, through a series of important monographic loan exhibitions on the drawings of Boucher (1973–1974), Fragonard (1978–1979), and Robert (1978–1979), and on the drawings and paintings of Watteau (1984–1985).¹⁴ Not only did these shows bring together many of the best drawings by those artists and contribute to the literature through the accompanying catalogues, they also helped to serve the Gallery's future collecting interests by locating major works that were still in private hands and bringing the curators into contact with the owners. In 1978 and 1979 the Gallery made its first two purchases of drawings by Boucher: *Return to the Fold* (see cat. 71, fig. 1) and *An Allegory of Music*, which was related to a painting of the same

name in the Gallery's collection and had been included in the 1973 exhibition.¹⁵ More important was the donation by Robert and Clarice Smith of a trio of outstanding Boucher drawings, consisting of the artist's most impressive study of the male nude (cat. 52), one of his most beautiful Dutch-style genre interiors (cat. 54), and a voluptuous nude (cat. 58). The first two had been standouts in the Boucher exhibition, and both happened to come up for sale in separate auctions within weeks of each other in April 1978. After bidding successfully on both lots, the Smiths then acquired the female nude from the Galerie Cailleux in Paris in 1979, thus rounding out the group, which they generously gave to the National Gallery at the end of 1980.

The 1980s saw a burst of activity in widening the Gallery's relations with drawing collectors. Purchases of individual works were certainly essential to the development and growth of the collection—and continued apace—but as Andrew Robison fully realized, gifts or partial gifts and purchases of entire collections or parts of collections that were already formed would clearly move the Gallery's holdings forward more quickly and dramatically. In 1974, for example, Andrew became aware of a small but choice collection of eighteenth-century drawings in New York that contained an exceptionally fine drawing by Giovanni Battista Piranesi, one of Andrew's specialties. Belonging to Mrs. Gertrude Laughlin Chanler and consisting of just twenty-five sheets, the collection included six drawings attributed to Boucher (cats. 50, 53), a Watteau compositional sketch (cat. 42) related to the Gallery's own painting of *Italian Comedians*, six large drawings by Fragonard illustrating the famous story of Don Quixote (cat. 91), two sprightly compositions by Saint-Aubin (cat. 65), and some fascinating works by less famous artists.¹⁶ The collection had been formed by Irwin Laughlin, Mrs. Chanler's father, who had close ties to Andrew Mellon, the Gallery's founder, David Finley, the Gallery's first director, and John Russell Pope, the architect who designed Laughlin's Washington home, Meridian House, as well as the Gallery's West Building. Thus, although she had spent many years in other cities, Mrs. Chanler had deep roots in Washington and a long connection to the National Gallery, which included an installation of her drawings there in 1967. The ties were strengthened when she lent her Piranesi to one of the exhibitions that celebrated the opening of the Gallery's East Building in 1978.¹⁷ Fully recognizing in addition the relation-

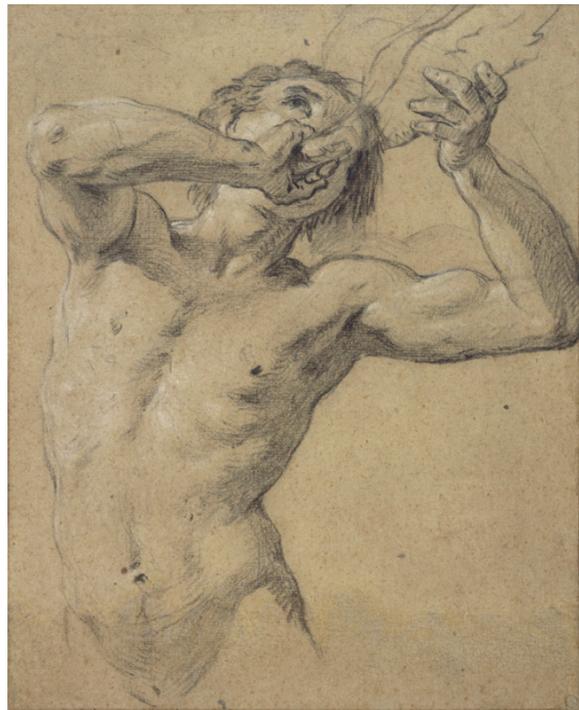


FIGURE 4. Jean-Baptiste Nattier, *A Triton Blowing a Conch Shell*, 1724, black chalk heightened with white. National Gallery of Art, Washington, Gift of Gertrude Laughlin Chanler, 2000.9.19

ship between her Watteau drawing and the Gallery's painting, Mrs. Chanler gradually became convinced that her father's collection would make a significant contribution to the Gallery's holdings. When Andrew proposed, then, that the drawings be presented in a special exhibition with a catalogue in 1982, she kindly agreed. As it turned out, this exhibition became my first project here: I had arrived in January 1980 as a predoctoral fellow and was then retained temporarily (or so it was thought at the time!) as visiting curator of the Watteau exhibition being planned for 1984–1985.¹⁸ Working on the Chanler drawings gave me the chance to learn—on a small scale—most of the ins and outs of organizing an exhibition at the National Gallery, while also giving me the opportunity to get to know Mrs. Chanler, a remarkable lady. In 1990 she formally pledged all the drawings to the Gallery as future gifts; they then remained with her until her death in 1999 and returned here in 2000.

The objects I catalogued in 1982 are all still in the collection, but advances in scholarship—and especially in my own knowledge and understanding of the works of the various artists involved—have led to a number of attribution changes since then. The six Bouchers have been reduced to three, with one recognized as the work of Jean-Baptiste Nattier (fig. 4), the older brother of the portraitist Jean-Marc Nattier, and two others now regarded as studio copies.¹⁹ A drawing that was thought to be the work of René-Michel Slodtz, a sculptor who was head of the king's entertainments at Versailles, is now known to have been executed by Moreau the Younger, who actually signed it (cat. 94); and a design for a building that was thought to be by that same Moreau is now properly attributed to an architect with a similar name, Pierre-Louis Moreau-Desproux.²⁰

Expansion of the collection of French drawings in an important new direction began in 1983 with the arrival of a large portion of the Mark J. Millard architectural collection, a deep and broad-ranging group of the most important European illustrated books on architecture, archaeology, views and urban design, interior decoration, and related subjects from the fifteenth through the early nineteenth centuries.²¹ Along with many editions of classic works published in France or written by French architects and theorists, one special item was an album that contained a total of fifty-four French drawings (cat. 60). Originally thought to be entirely the work of the architect and architectural draftsman Charles-Louis Clérisseau, all but two of the drawings turned out to be landscapes by Joseph-Marie Vien, who made them when he was a student at the French Academy in Rome in the 1740s. The acquisition of the entire Millard collection by gift and purchase over a period of two years (1983–1985) raised the question of whether the Gallery's collection of drawings should be further expanded beyond the architectural capriccios and views of cities and towns with prominent building features that it already contained to add architects' renderings, not to mention architectural ornament and stage design. Shortly thereafter, small sketches of architectural caprices by both Charles Michel-Ange Challe and Robert were added to the Gallery's holdings,²² but the effect of the Millard collection on the acquisition of French drawings was felt more strongly in the longer term (see, for example, cats. 8, 49, 61, 83, 106, 107, and 110).

At almost exactly the same moment that the Millard collection was taking up residence at the National Gallery, two hundred European and American drawings from the remarkable collection of the eminent professor and Rubens scholar Julius S. Held of Bennington, Vermont, also arrived through a gift-purchase arrangement. Held had amassed a host of drawings that included artists—most notably, eighteenth- and nineteenth-century Germans—and schools such as the Flemish baroque that were underrepresented at the Gallery, and Andrew Robison had made a careful selection that not only helped to round out the Gallery's collection at the time but also served later on as the basis for future growth in these and other areas. Among the French drawings were several important additions from the sixteenth century, including a large compositional drawing that was then thought to be by Jean Cousin the Younger; an anonymous School of Fontainebleau study for an architectural framework, especially appropriate given the nearly simultaneous acquisition of the Millard architectural collection;²³ a study for a print of a Pisan lady by Jean-Jacques Boissard (fig. 5); and, most important, a composition of *Saint John on Patmos*, then attributed to Léonard Thiry but now recognized as the work of Geoffroy Dumouëtier (cat. 6). Three great seventeenth-century works also came with the collection: an elaborate allegory that remained stubbornly anonymous (even though it was properly published in 1965) until it was quite recently accepted as the work of Claude Deruet (cat. 12); an austere beautiful composition by La Hyre, the leader of the so-called Attic style in Paris in the 1640s and 1650s (cat. 20); and a pastel study of the head of an ancient soldier that was then believed to be the work of Le Brun, the powerful director of the arts at Versailles under Louis XIV (cat. 26). Although that last drawing is now considered to be by an unidentified member of Le Brun's studio, it is one of the Gallery's most striking seventeenth-century drawings and was clearly produced by a talented master. The Held collection also included a couple of eighteenth-century French drawings—most notably a landscape by Jean-Jacques de Boissieu and a figure by Pierre-Alexandre Wille²⁴—but of far greater interest was a fascinating album of drawings made by the young Robert when he was a student in Rome between 1754 and 1765 (cat. 82), a perfect complement to the album of drawings by Vien that had arrived at the Gallery with the Millard architectural collection just one year before (cat. 60).



FIGURE 5. Jean-Jacques Boissard, *A Noble Lady of Pisa*, in or before 1581, pen and brown ink with brown wash, indented with stylus for transfer. National Gallery of Art, Washington, Julius S. Held Collection, 1985.1.18

Building on the most important contributions of the Held acquisition, two more seventeenth-century drawings came in 1986. The first, purchased at auction, was a sheet with six charming studies of female heads by Michel Corneille II (cat. 29), a clear forerunner to the work of Watteau in the next century. The second, given by George and Olga Baer, was a small but important Poussin landscape (cat. 18), the Gallery's first indisputably authentic drawing by that artist.

That same year, the Gallery made a spectacular coup by reaching an agreement with Dr. Armand Hammer to bring his extensive collection of old master and modern drawings permanently to Washington, first on deposit and later, after his death, as a gift.²⁵ Of fundamental

importance to the Gallery was an impressive group of Renaissance drawings, featuring prime works by Raphael, Leonardo da Vinci, Andrea del Sarto, and Correggio. Also invaluable was an exceptionally fine group of eighteenth-century French works, including two stellar drawings by Watteau (cats. 40, 44) and two superb brown wash compositional studies by Fragonard (cats. 89, 90), all four bought by Hammer at the urging of the Gallery's director, J. Carter Brown, from the 1970 auction of the outstanding collection of Mrs. Jesse I. Straus. The Hammer collection included additional works by Fragonard as well as drawings by Boucher and Greuze, and for a brief period after his holdings came to the Gallery, Hammer continued to acquire drawings for the collection, including a second Greuze, a Bouchardon, and, most notably, an early architectural fantasy by Robert (cat. 83).²⁶

As these various private collections were joining the Gallery's holdings—or were being promised, in the case of the Chanler drawings—purchases were also ongoing, especially works of the eighteenth century. The most important of these was the 1982 acquisition of Watteau's *The Bower*, a handsome design for an arabesque (cat. 39), which was a personal thrill for me since Watteau's drawings were the subject of my doctoral dissertation. Another work by the artist had already been added to the collection since my arrival at the Gallery, though it was “acquired” in a very different way: in the spring of 1980, when a sheet of head studies that had come to the Gallery with the Kress collection in 1963 (cat. 43) was lifted from its old mount during conservation work being performed by Judith C. Walsh, an extremely rare landscape study was unexpectedly discovered on the verso. It is hard to imagine that anyone would choose to conceal one side of a double-sided sheet by pasting it down, but it happens more often than one might expect. Fortunately, in this case the drawing on the verso was recovered and has now been restored to Watteau's oeuvre.

The Gallery purchased quite a number of other eighteenth-century drawings in the 1980s, almost all of them by artists who were far less well known than Watteau. The Saint-Aubin leitmotif continued with the addition of a delightful rendering in red chalk of a theater scene (cat. 64), but otherwise the acquisitions encompassed a host of artists who were new to the drawings collection or were still woefully underrepresented. Most impressive was a remarkably large and colorful pastoral landscape by Jean-Baptiste Pillement (cat. 104)

executed in pastel and gouache, acquired with the support of Robert and Clarice Smith, and Hüet's unusually grand pen-and-watercolor market scene from the late 1790s (cat. 117). The Gallery also added fine works by Carmontelle (cat. 79), Jean-Baptiste Le Prince, Claude-Louis Châtelet (cat. 103b), Jean-Baptiste Lallemand (cat. 80), and the Swiss artist Sigmund Freudenberger (cat. 101), as well as a handsome red chalk study of a *Head of a Woman Looking Back over Her Shoulder* by Greuze that was formerly in the collection of the State Hermitage Museum in Saint Petersburg, Russia (see cat. 74, fig. 2). An unusual opportunity to obtain an appealing work at a local Washington auction presented itself in 1981 when *Gentleman Lounging in a Chair* (fig. 6) was offered at Sloan's and the Gallery's bid was successful. This was thought to be the collection's first drawing by Carle Van Loo, who had served as first painter to the king, but alas, the attribution has not withstood recent scrutiny. It is currently awaiting the discovery of its proper author, who may very possibly turn out to be one of the many German or Swiss artists who were working in Paris in the mid-eighteenth century. In the meantime, a fine drawing by Van Loo, now considered to be one of the most important artists in eighteenth-century France, remains an important desideratum.

Over the years, we have found that acquisitions of prime examples from the French Renaissance have been among the most difficult to make. Fortunately, the 1990s opened with the purchase of an elegantly choreographed battle scene by the court artist Antoine Caron (cat. 10). This coincided with a considerable burst of acquisition activity—both gifts and purchases—across the entire spectrum of the Gallery's collections that was sparked by the approach of the institution's fiftieth anniversary in 1991. Added to the collection of French old master drawings was a group of stellar works that spanned the whole eighteenth century, from a late work by Coypel, executed around 1700/1705 in a particularly lush combination of red, black, and white chalks on bright blue paper (cat. 35), to an important portrait drawing from 1795 by the great neoclassical painter Jacques-Louis David (cat. 113), giving a much needed boost to the Gallery's holdings of neoclassical works. A surprisingly energetic, even brusque *trois-crayons* drawing of a drunken *March of Silenus* by Watteau was also part of the group,²⁷ as was a bold “expressive head” executed in red chalk by Greuze (cat. 76), donated by Mrs. Douglas Gordon. In addition, a brilliant red chalk



FIGURE 6. Anonymous, *Gentleman Lounging in a Chair*, c. 1750, red chalk with touches of black chalk. National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1981.19.1

masterpiece by Robert—a view in the gardens of the Villa d'Este in Tivoli that is arguably one of his greatest works (cat. 84)—arrived as the gift of Neil and Ivan Phillips.

The outpouring of monetary gifts to the newly established Patrons' Permanent Fund, still in use today for the acquisition of works of capital importance, led to two impressive purchases of French drawings during the Gallery's anniversary year. The first was a stunning rendering of an Italian park by Fragonard (cat. 87), drawn in his most refined style, which forms an extraordinary counterpoint to the Robert given by the Phillips brothers just a few months earlier. The two works, executed at almost the same moment, represent the very best in French landscape draftsmanship of the eighteenth century. The second purchase was a glorious design for the interior of a metropolitan church by Étienne-Louis Boullée, the great theoretical architect who was one of the leaders of neoclassicism (cat. 107). This gave the Gallery a second neoclassical masterpiece—together with the David portrait drawing acquired the previous year—and a dramatic addition to the museum's burgeoning collection of books, prints, and drawings related to architecture. Even without those connections, however, anyone who has traveled in Washington's Metro system, with its high curved and coffered ceilings, very like those in Boullée's conception, can appreciate how eminently appropriate this acquisition was for the National Gallery.

In honor of the fiftieth anniversary, one of the Gallery's most dedicated supporters, William B. (Pete) O'Neal, a professor of architectural history at the University of Virginia, gave the Gallery nearly ninety drawings by a variety of European masters in 1991 and pledged as future gifts two hundred more by British artists. O'Neal, who had been acquiring drawings for nearly forty years, was an altruistic collector who enjoyed sharing his beloved treasures with others. In the mid-1970s he began to consider where he would place his collection for posterity, and in 1978, with characteristic modesty and little expectation that the works he was able to acquire on his limited budget would elicit much enthusiasm, he approached the National Gallery. From Andrew's first visit to Charlottesville, however, it was instantly clear to him that the O'Neal collection, which then consisted of two hundred drawings, would have a beneficial impact on the Gallery's holdings by providing important context for other drawings. It would add new areas of strength to the collection, such as architecture studies and theater design, and would correspondingly broaden and deepen the overall representation of European draftsmanship. O'Neal began to make annual donations in 1979, and in 1990 he gave his first French drawings: an *académie* by Boullogne (see cat. 34, fig. 1) and a study of figures by Lallemand, very much in the style of Robert.²⁸ A number of other French works came with his fiftieth-anniversary gift, most notably architectural pieces by or attributed to Clérisseau, Claude-Nicolas Ledoux, and Louis-Gustave Taraval (see cat. 106, fig. 1), as well as figural works by Bernard Picart, Jean-Baptiste Van Loo, and a member of the Coypel family.²⁹ The presence of the Taraval in the Gallery led directly to the purchase of two other drawings by the same artist in 1996 and 1998 (cat. 106).

To top off what was already one of the most exciting years for the Gallery in terms of acquisitions, a core selection of more than 140 old master and modern drawings from the holdings of the intrepid and passionate collector Ian Woodner, who had died in 1990, were placed on deposit at the Gallery by his two daughters, Dian and Andrea, with the intention that those works would all be given over time. Ian Woodner had been a close friend of the Gallery since 1978, and a selection of master drawings from his collection was exhibited here in 1983, at which time he donated one of Baudouin's greatest

gouaches, *The Honest Model* (cat. 78). Thereafter, Woodner had been in discussions with the Gallery about the ultimate disposition of the different parts of his varied collections, including the drawings, but no agreement had been finalized. After his death, however, Dian and Andrea decided that the Gallery would indeed be the appropriate place to memorialize their father's achievement as a collector. They worked closely with Andrew to choose the drawings that would be given, with the aim of capturing the essence of Woodner's taste and showing his personal preferences for certain schools such as the German and Italian Renaissance and particular artists such as Dürer and Goya, while also conveying the full breadth of his holdings.³⁰ Though Woodner's collection was famous for its later works by Edgar Degas, Georges Seurat, and Odilon Redon, it also included several earlier French drawings of prime importance, and the examples that came to the Gallery in 1991 added considerably to the strength and diversity of the collection. Foremost among them was a group from that most rarified period of the sixteenth century, including two designs for armor by Jean Cousin the Elder and Étienne Delaune (cats. 5, 7); a group of thirty-three illustrations by an unknown artist, originally purchased as the work of Jean Perréal, for a *Speculum Principis* that was apparently intended for the edification of François d'Angoulême, soon to become François I (cat. 2); and an extraordinarily refined and beautiful portrait of a woman by François Quesnel (cat. 9). At the same time, the Gallery was given the opportunity to purchase from the estate a fabulous drawing of a satyr by the Florentine sculptor Benvenuto Cellini (cat. 3), a masterpiece made during the artist's stay at Fontainebleau in the early 1540s.

Other than a handsome academic nude (cat. 31), no seventeenth-century French drawings were selected to come to the Gallery, but the eighteenth century was well represented with several outstanding works: a study for a figure in a ceiling decoration by Coypel (cat. 36) and a theatrical scene by Claude Gillot (cat. 38) on the early side; impressive pieces from the middle of the century by Boucher and Greuze (cats. 55, 73); and a spectacular garden view by Fragonard (cat. 86). Another work attributed to Boucher turned out to be by his son-in-law Jean-Baptiste Deshayes, an artist who was expected to be one of the great history painters of the century but whose career was cut short by his early death (cat. 70). This important cache also

included a particularly attractive pastel portrait of an unknown man by Jean-Baptiste Perronneau (cat. 62), which gave a firm boost to the Gallery's small group of pastels. These all joined three other French eighteenth-century drawings that Woodner himself had donated to the Gallery in the 1980s: the Baudouin mentioned earlier, a charming study by Gabriel de Saint-Aubin (cat. 66), and another pastel portrait of an unidentified woman attributed to Perronneau.

It is exactly from this moment in the Gallery's history, fifty years after it first opened its doors to the public, that the collection of French drawings can truly be said to have achieved a degree of depth and breadth that raised it to international significance. The group of sixteenth-century French (or made in France) drawings had been vaulted into a new realm of richness and importance. The seventeenth-century collection had also grown and now featured a respectable gathering of works, with several notable stars. The eighteenth-century holdings, on the other hand, had taken several leaps forward and now boasted a striking ensemble of masterworks by many of the greatest draftsmen of the period, as well as numerous sheets by less well-known but no less interesting artists. Taken all together, the entire assemblage of French drawings now provided a remarkably broad-ranging view of the art of drawing in France and had become a source of great pride for the Gallery.

Building on Strength: Moving toward Seventy-five and Beyond

After the burst of acquisitions sparked by the anniversary year in 1991, the growth of the French collection slowed over the course of the 1990s. The most exciting purchase was David's *Roman Album No. 4* (cat. 112), a volume containing dozens of the drawings the artist had made during his student years in Rome, including copies after paintings and antiquities and a ravishing group of views in and around Rome. This was one of twelve such albums assembled shortly after David's death, and it had been "lost" in a family collection for more than 150 years until it resurfaced at the Galerie de Bayser in Paris. Bruno de Bayser came to Washington with a full set of photographs shortly after the album became available in early 1998, and we reserved

it on the spot, not knowing if it would actually be allowed to leave France because of its intrinsic importance as a work of French art. Fortunately it was not stopped, and when it finally arrived at the Gallery, we found it to be even more thrilling than we had hoped and were elated to be able to add it to the collection. That we were indeed very lucky to have acquired that album became abundantly evident when another one of the lost albums reappeared in 2003 and was prohibited from leaving France.³¹

Apart from the David album, the drawings that came to the Gallery between 1991 and 1999 tended to be by less vaunted artists, with an occasional "name" sprinkled in. Yet every one of these pieces helped to broaden the Gallery's representation of the essential characteristics of style, taste, and subject matter in seventeenth- and eighteenth-century French draftsmanship. The masterpieces by famous artists may constitute the mountain peaks of the collection, but the other works provide the surrounding context that is necessary not only for our full appreciation of the peaks but also for our broader understanding of the complete range and nature of draftsmanship during a given period in a given place. The collection of Arthur L. Liebman of Lake Forest, Illinois, for example, which came by bequest in 1992, brought a number of pieces that made this kind of contribution, as did the 1996 gift of several eighteenth-century drawings from the Christian Humann Foundation.³² The gift from Eugene and Clare Thaw of a drawing of *The Judgment of Paris* by Claude, on the other hand, involved a work of considerable importance by a much revered draftsman, but its condition was unfortunately somewhat compromised by the highly corrosive action on the paper of the natural acid in the iron gall ink used to make it. Nevertheless, it is a strong example of Claude's draftsmanship and its close thematic relationship to a painting in the Gallery's collection makes it a highly desirable work to have here.³³

Among the most notable purchases of the 1990s were handsome compositional drawings by Corneille (cat. 28) and Deshayes (cat. 72), both acquired in 1993. A lively sketch of a fountain by the important sculptor Edme Bouchardon (cat. 49) and a double-sided drawing by Watteau's closest associate, Jean-Baptiste Pater, with a figure study related to a painting on one side (fig. 7) and an ornament design (once mistakenly attributed to Watteau himself) on the other, were both

bought at auction in 1996.³⁴ The Gallery added another drawing by a major sculptor with the purchase at auction in 1997 of *The Muse Terpsichore* by Augustin Pajou (cat. 97), and then shortly thereafter acquired six more drawings by the same artist, student works that show him copying the antiquities of Rome (very much like many of the studies in the David album).³⁵ Reflecting further the activities of young artists attending the French Academy in Rome were a pair of views of ruins by the architect turned painter Challe (see cat. 61) and a caricature by Vincent.³⁶

That decade closed with the purchase of two important works drawn in color. The first was a spirited oil sketch by Deshayes (cat. 71), who was already represented in the collection by two very different types of works in other media (cats. 70, 72). Adding this new piece to the mix not only gave the Gallery an unusual concentration in the drawings of an artist who was one of Boucher's closest associates but also brought an outstanding example of the kind of virtuoso oil sketch, rendered with great vitality and spontaneity, that was so highly appreciated in the eighteenth century. The second was an utterly charming pastel by Adélaïde Labille-Guiard, one of the most prominent female artists of the eighteenth century and an accomplished painter and pastellist (cat. 111). The Gallery's representation of the art of female artists prior to the twentieth century is woefully thin, so the purchase of this portrait was already significant on those grounds alone. Add to that the importance of the pastel medium within the history of eighteenth-century French draftsmanship as well as the Gallery's interest in building up the holdings of pastels in general, and it becomes clear that this was an ideal acquisition.

An even more spectacular pastel was added in 2000 with the purchase of Greuze's *The Well-Loved Mother* (cat. 74), which instantly took its place as one of the greatest single drawings in our eighteenth-century holdings and, considering the ecstatic, nearly erotic expression on the mother's face, one of the most unforgettable. The next year the Gallery purchased with funds donated by Helen Porter and James Dyke a rare pastel in a very dissimilar style by Claude Bornet (cat. 96), by whom only ten works in that technique are currently known. His portrait of an unidentified elderly lady stands out for the honest presentation of the effects of aging on the sitter's countenance, set off against the frou-frou prettiness of her fashionable attire.



FIGURE 7. Jean-Baptiste Pater, *A Comic Actor Dressed as a Gentleman* (detail), c. 1729, red chalk on two joined sheets. National Gallery of Art, Washington, Gift of Neil and Ivan Phillips, 1996.25.1.a

The portrait motif continued in very different veins with gifts of two outstanding drawings. The first, given by John Morton Morris, was an extraordinarily fresh and lushly rich black chalk likeness of the artist Hubert Robert, drawn in 1787 by Jean-Baptiste Isabey (cat. 114). Although many versions of the same image are known, this is arguably the best. The second represented a type of portrait drawing from nearly fifty years earlier. Acquired as the gift of Diane Allen Nixon, Hyacinthe Rigaud's rendering of the Archbishop of Cambrai

(cat. 46), executed in black chalk and white gouache, belongs to the more formal tradition of portraiture that bridged the reigns of Louis XIV and Louis XV. Rigaud kept copies of almost all the portraits he painted, usually produced by journeymen draftsmen hired specifically for that purpose. The exceptional beauty and precision of every chalk stroke and each touch of the brush in the Gallery's drawing, however, ensure that this one is entirely the work of Rigaud himself.

A unique masterpiece on a par with Greuze's *The Well-Loved Mother* came to the Gallery in 2000: Vincent's *The Drawing Lesson* (cat. 100), an especially complete expression of eighteenth-century French draftsmanship and a drawing I had known personally and adored since the mid-1970s, when I first saw it in the private collection of the Cailleux family of dealers in Paris. Andrew happened to be visiting John Morton Morris of Hazlitt, Gooden & Fox in London just at the moment this work had come in from one of his clients, and Andrew instantly reserved it. When the drawing arrived in Washington, we showed it to one of our most generous patrons who was herself a devoted collector of drawings. She was instantly seduced by it and offered to buy it as a partial and promised gift. It may not be the work of one of the most famous names—Watteau, Boucher, or Fragonard—but it is one of the most ravishingly beautiful drawings of the eighteenth century and a great treasure for the collection.

Thanks to unusual opportunities in the art market in 2006, the Gallery acquired three major works within the space of just a couple of months. The first was a highly refined drawing, dating from about 1570, of an elaborate triumphal arch by Androuet du Cerceau (cat. 8), an architect whose writings on the subject were already well represented in the Millard architectural collection. Executed in his characteristic combination of pen and wash on vellum, it was both a handsome and rare addition to the Gallery's collection of earlier French drawings. Almost immediately thereafter, however, the Gallery made an even more exciting purchase, acquiring an exceptionally rare watercolor by the fifteenth-century Touraine painter and illuminator Jean Poyet (cat. 1). The importance of this one work for the Gallery's collection can hardly be overstated. Not only is it a remarkably beautiful drawing—with a landscape setting that is inordinately fine for the period around 1500 when it was executed—but also it has strong connections with book illumination. Like the set of drawings made to illustrate

a *Speculum Principis* from about 1512/1514 (cat. 2), which had arrived at the Gallery with the Woodner collection in 1991 (and was actually donated by Andrea Woodner in 2006, the year the Poyet was acquired), the Poyet was executed on paper, not a common support for highly finished drawings made in France at this time. Moreover, it provided a transition point between the earlier tradition of manuscript illumination and the rise of drawing in France, both as an essential tool in the preparation of works in other media and as a separate art form in itself during the first decades of the sixteenth century.

The third major purchase of 2006 was an outstanding design by Boucher for an octagonal ceiling representing the arrival of the morning sun, in the form of Apollo in his horse-drawn chariot (cat. 56). Given the strength of the Gallery's collection of Boucher drawings, with a dozen certainly by him—out of the twenty-one that had originally borne attributions to him—adding another to the group was not a high priority. However, although drawings by Boucher (or purporting to be by him) are very common on the art market, rarely do the offerings attain the high level of quality, condition, and beauty of this particular work. Thanks to Dian Woodner, who fell in love with the drawing when she saw it and kindly donated the funds necessary for the acquisition, the sheet joined the collection here as an important new eighteenth-century masterwork.

Additional contributions to the collection followed, including a composition by Verdier, one of Le Brun's most important adherents, from the seventeenth century (cat. 30) and a luminous landscape by Boissieu from the eighteenth century (cat. 108). When a striking copy by Vincent (cat. 98) after a drawing by Giovanni Benedetto Castiglione came up at auction in London in 2007, we considered it a top priority for acquisition. First, it was beautifully rendered and represented yet another facet of the youthful work of an artist who was fast becoming in our view one of the best but most underappreciated master draftsmen of the late eighteenth century (see also cats. 99, 100); and second, the Castiglione drawing that Vincent copied was partially owned by the National Gallery, having come as the partial and promised gift of Gilbert Butler at the time of the fiftieth anniversary (see cat. 98, fig. 1). To have the Castiglione original together with Vincent's inspired interpretation of it made great sense, and fortunately we prevailed at the sale.

Leading up to the publication of this catalogue, the Gallery made two other important acquisitions that helped to strengthen the array of drawings representing the School of Fontainebleau in the sixteenth century on the one hand and the official art that commemorated the achievements of Louis XIV in the seventeenth century on the other. The first was a drawing by the Florentine native Luca Penni (cat. 4), which came to the Gallery as part of the single most important purchase of drawings ever made by the National Gallery: the acquisition of 185 German and Italian drawings from the collection of Wolfgang Ratjen, sold privately by the foundation set up after his death, the Stiftung Ratjen in Vaduz, Liechtenstein. Like the drawing by Cellini (cat. 3), another Florentine, the Penni was executed in France, almost certainly at the court of Fontainebleau, and was therefore a key representative of the kind of imported art that profoundly affected the stylistic development and character of French art in the first half of the sixteenth century. The second purchase was a large red chalk landscape by Adam Frans van der Meulen (cat. 27), a Fleming who came to France to work with Le Brun, designing tapestries and prints glorifying the victories and accomplishments of the Sun King, Louis XIV. The scale alone (well over a meter in length) ensured that this drawing would be an impressive addition to the collection, but furthermore, the naturalistic landscape, the rich sanguine technique, the refined execution, and the connection with a royal commission made this a highly desirable candidate for acquisition, just in time for it to be included in this book.

Looking to the Future

As of this writing, the Gallery’s collection of French drawings predating 1800 numbers just over 900 works. More than half of them come from the 350-plus book illustrations from the Widener collection and the 169 studies contained in the albums of works by Vien, Robert, and David (with, respectively, 52, 32, and 85 drawings by each artist). That means that between 1942 and the end of 2008, the Gallery acquired about 400 individual drawings. The achievement is remarkable when one considers the strong concentrations of works by celebrated draftsmen such as Claude (10), Watteau (9), Boucher and

his sons-in-law (20), Fragonard (19), and Greuze (7), to name just a few of the most prominent examples. It becomes astonishing when one takes into account that the Gallery was acquiring not only old master French drawings but also works from all other European and American schools and actively seeking drawings from later periods.

Building a collection is an ongoing and open-ended process, and efforts to improve, enrich, strengthen, and expand the National Gallery’s holdings of French drawings will continue unabated. Even as it stands now, however, the Gallery’s store of older French drawings has grown into a distinguished and broad-ranging collection. Spanning three full centuries of French draftsmanship, it boasts impressive caches of works by single masters and groups of artists, great masterpieces of stunning beauty, and outstanding examples by artists of more limited repute. The whole was assembled over a period of nearly seven decades through the combined efforts of many individuals—from selfless donors and Gallery curators to friendly scholars and dealers—and it now serves as a proud testament to the dedication, devotion, generosity, scholarship, and passion of all those who made it what it is today.

1. For the purposes of this essay, any general references to the Gallery’s collection of French drawings are intended to signify specifically the drawings by French artists working at home and abroad or by foreign artists working in France during the three-hundred-year period from 1500 to 1800. For a brief, more general history of the Gallery’s collection of drawings, see Robison 2000.

2. For brief histories of the Roederer collection, see Seymour de Ricci in Ricci 1923a and Kimerly Rorschach in exh. cat. Philadelphia 1985, 25–26, 28 n. 3.

3. Of the other three, one is now recognized as a studio copy, made to serve as an engraver’s model (see cat. 57, fig. 2); another has been identified as a copy after Boucher by Gravelot, again probably made to serve as an engraver’s model (cat. 63d); and the last—the one French drawing owned by Widener that was not related to book illustration, an independent composition called *Tête-à-tête*—is probably by a member of Boucher’s studio (inv. 1942.9.657; reproduced in exh. cat. Washington and Chicago 1973–1974, no. 82, as François Boucher). With no reliable catalogue raisonné of the drawings to serve as a guide, distinguishing authentic works by Boucher from those of his many students, assistants, and emulators is particularly difficult. Although progress is being made in refining the boundaries of the master’s oeuvre, the school as a whole is a minefield of attribution problems.

4. *The Matron of Ephesus*, inv. 1942.9.801.b (never reproduced).

5. Rosenwald also gave other works that purported to be by these same artists: a *Christ Crowned with Thorns* and a pocket sketchbook attributed to Callot; and a study, said to be by Saint-Aubin, showing how Italian nobles were displayed after their deaths (inv. 1971.11.61, 1943.3.2232, and 1961.17.63). The Callots later turned out to be by followers, and the Saint-Aubin was put into question not only because the artist never traveled to Italy but also because the specific character of the pen strokes is inconsistent with his style. That drawing’s true authorship has yet to be discovered. The study attributed to Callot was reproduced in exh. cat. Washington 1975, no. 161; neither the pocket book nor the sketch attributed to Saint-Aubin has been reproduced.

6. Inv. 1944.9.2; reproduced in Grasselli 2000b, 65, fig. 62.

7. All the Kress drawings are catalogued and reproduced in Eisler 1977.

8. Inv. 1963.15.4; reproduced in exh. cat. Washington and Chicago 1973–1974, no. 76, and in Eisler 1977, 318, dK506, fig. 283.

9. Inv. 1963.15.8; reproduced in Eisler 1977, 343, dK549, fig. 309.

10. Inv. 1963.15.21; reproduced in Eisler 1977, 347, dK382, fig. 316.

11. Inv. 1968.18.15; see Rosenberg 2002, 86–87, in which the National Gallery drawing is reproduced with the original Saint-Aubin that inspired it.

12. Six of these drawings are reproduced in exh. cat. Washington 1974, nos. 50–55.

13. The results of Oberhuber’s work on Poussin were published in exh. cat. Fort Worth 1988.

14. See exh. cats. Washington and Chicago 1973–1974; Washington and elsewhere 1978–1979; Washington 1978–1979; and Washington and elsewhere 1984–1985.

15. Inv. 1979.15.1; reproduced in exh. cat. Washington and Chicago 1973–1974, no. 83. Color images of both the drawing and the painting are available on the National Gallery’s website at www.nga.gov.

16. For information about the Laughlin-Chanler collection, see exh. cat. Washington 1982a, 10–12. All the drawings are catalogued and reproduced there.

17. The exhibition, organized by Andrew Robison, focused on Piranesi’s architectural fantasies, an appropriate subject for the inauguration of I. M. Pei’s visionary new building. See exh. cat. Washington 1978b.

18. I became a full-time, permanent employee at the Gallery when I was hired as an assistant curator of prints and drawings in 1984, just before the opening of the Watteau exhibition. I was promoted to curator of old master drawings in 1989 when Diane De Grazia became curator of Italian baroque paintings.

19. Inv. 2000.9.4 and 2000.9.5; reproduced in exh. cat. Washington 1982a, nos. 5, 6. The Nattier drawing was published in Grasselli 1988, 356–357.

20. Inv. 2000.9.18; reproduced in exh. cat. Washington 1982a, no. 16.

21. Millard’s collection of French books was catalogued in Wiebenson and Baines 1993, which also contains a brief overview of his entire collection by Andrew Robison.

22. Inv. 1986.6.1 and 1986.6.2; both are reproduced in Paris 1985b, nos. 4, 38.

23. Inv. 1983.74.8 and 1985.1.3; reproduced in exh. cat. Binghamton and elsewhere 1970, nos. 59, 71. Several of the other Held drawings were reproduced in that same catalogue and in exh. cat. Burlington and elsewhere 1979.

24. Inv. 1985.1.19 and 1985.1.69. Neither has been published or reproduced.

25. For a complete catalogue of the drawings in the Armand Hammer collection at this time, see exh. cat. Washington 1987.

26. These drawings and four others by non-French artists purchased for the Gallery by Armand Hammer were featured in exh. cat. Washington 1989.

27. Most of the French drawings acquired by purchase and gift in honor of the Gallery’s fiftieth anniversary were included in exh. cat. Washington 1991 or in exh. cat. Washington 1992. Although *March of Silenus* (reproduced in exh. cat. Washington 1991, 85) has not been universally accepted as the work of Watteau, in my view the overall qualities of the draftsmanship, the manner of combining the chalks, and the characterization of the figures are incontrovertibly his, an opinion that is in no way influenced by the fact that the donors were my own parents, Mr. and Mrs. Paul S. Morgan.

28. Inv. 1990.57.4; reproduced in exh. cat. Washington 1993, 93. Many of the O’Neal drawings mentioned here are reproduced in that same catalogue, which featured a selection of continental and British drawings from the O’Neal collection and included at the back a partially illustrated checklist of the drawings that were not exhibited.

29. Inv. 1991.150.13, 1991.150.41, 1991.150.52, 1991.150.85, and 1991.150.87. The Clérisseau was not reproduced in exh. cat. Washington 1993; the Picart and Ledoux were nos. 12 and 18; and the Van Loo was reproduced on page 96. The composition of *Diana and Endymion* (inv. 1991.150.87) was presented as the work of Charles-Antoine Coypel (exh. cat. Washington 1993, no. 11), but it now seems more likely that it was made instead by his uncle, Noël-Nicolas Coypel.

30. Almost all the Woodner drawings were catalogued and reproduced in exh. cat. Washington 1995–1996.

31. This was *Roman Album No. 5*, which is now in the Musée du Louvre, Département des Arts graphiques, Paris; inv. RF 54299–RF 54394.

32. In the Liebman collection, two of the works were minor pieces by major artists—a sheet of charming studies of cows by Claude and a sketch for a sculpted memorial by Boucher—which added further variety to the Gallery’s representation of the draftsmanship of these masters. However, the addition of works by Gravelot, Carmontelle, Cochin, Le Prince, and Jean-Baptiste Mallet (see cat. 116, fig. 1) was in many respects more exciting because of the way those works expanded the Gallery’s representation of these lesser artists. The same can be said for the drawings by Lancret, Anicet-Charles-Gabriel Lemonnier, Jean-Pierre Norblin de La Gourdaigne, and Philippe-Jacques de Louthembourg that came from the Christian Humann Foundation.

33. Inv. 1997.115.1. Color images of both the drawing and the painting are available on the National Gallery’s website at www.nga.gov.

34. Inv. 1996.25.1.a, b. The verso is reproduced (as the work of Antoine Watteau) in Parker and Mathey 1957, 1: no. 204.

35. Inv. 1999.75.1–6 (never reproduced).

36. Inv. 1998.28.4; reproduced in sale cat. Sotheby’s, New York, 28 January 1998, no. 189.